

François Xavier
TOURTE

A Celebration of His Life and Work



[1] Violin bow, round stick, open ivory frog. Circa 1775.



[2] Viola bow, round stick, open ivory frog. Circa 1775.



[3] Violin bow, round stick, open ivory frog. Circa 1775.



[4] Violin bow, round stick, open amourette frog. Circa 1775.





[5] 'Cello bow, swan head, round stick, open frog. Circa 1780. Literature: Millant-Raffin, *L'Archet*.



[6] Viola bow, round stick, open frog. Circa 1780.



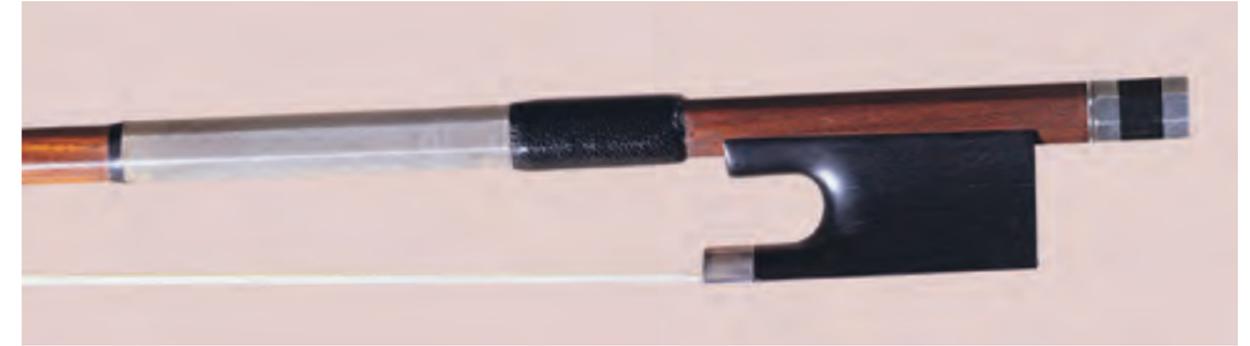
[7] Violin bow, round stick. Circa 1785. Literature: Millant-Raffin, *L'Archet*.



[8] Violin bow, round stick, Circa 1790. Literature: Vatelot, *Les Archets Français*.



[9] Violin bow, round stick. Circa 1790.



[10] Viola bow, the De Pasquale, round stick. Circa 1790.

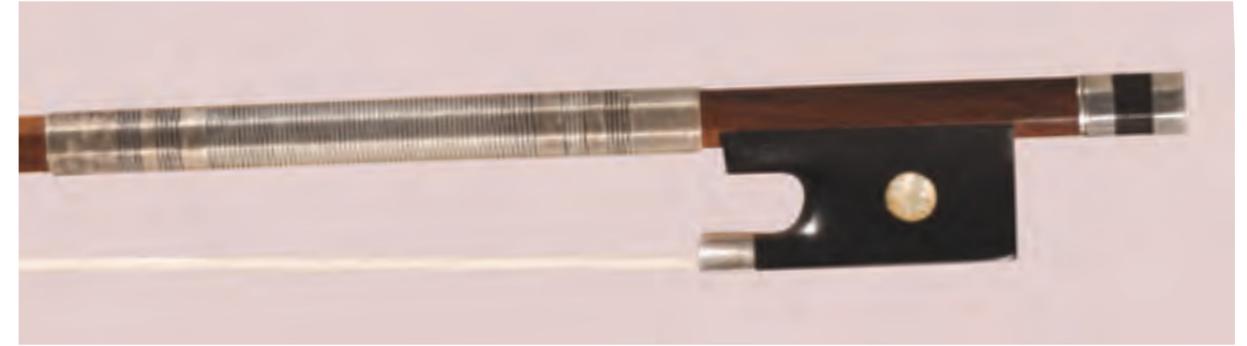


[11] 'Cello bow, octagonal stick, branded TOURTE ♦ L. Circa 1795. Literature: Vatelot, *Les Archets Français*.

This fine bow is most helpful in dating Tourte's œuvre. Until its fairly recent appearance, hatchet head model 'cello bows were thought to have arrived, like the hatchet head violin bows, a bit later, around 1805. Through osmosis, it has been accepted that this bow made rather a quantum leap forward stylistically. Just as importantly, it establishes beyond any doubt that the Tourte brothers were together at the time this bow was made and sold, probably during the very last years of the 18th century.



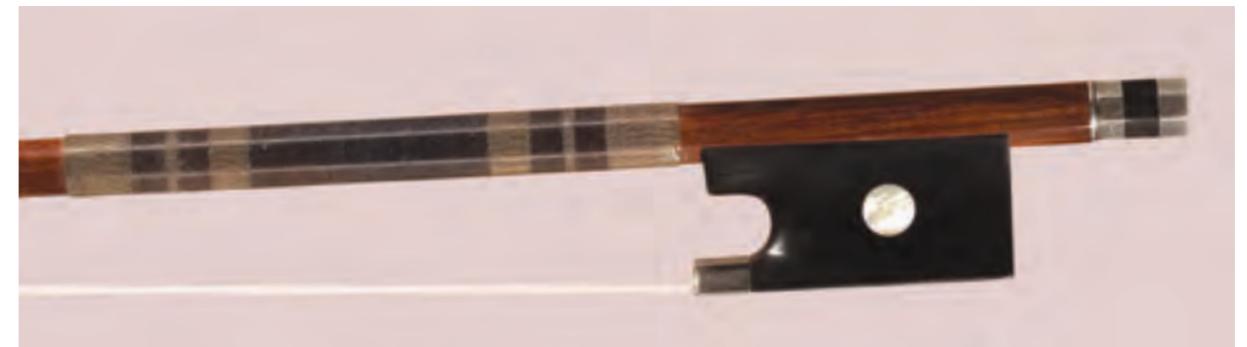
[12] Violin bow, octagonal stick. Circa 1805. Literature: Millant-Raffin, *L'Archet*.



[13] Violin bow, octagonal stick. Circa 1810. Literature: Millant-Raffin, *L'Archet*.



[14] Violin bow, round stick. Circa 1810-1815.



[15] Violin bow, round stick. Circa 1810-1815.





[16] Violin bow, the Prince Demidoff, octagonal stick. Frog of tortoiseshell with gold mounts and encrusted diamonds.
 "In 1807, by order of the French government, a violin bow was made and presented to Prince Demidoff, the Russian Ambassador to France. It was to be a masterpiece of perfection attainable only by the genius of François Tourte. The master brought to bear, for this great honour, his choicest materials and talent, and produced this magnificent sample of his labours.

The presentation was made on the occasion of the signing of the Franco-Russia Alliance, in the presence of many dignitaries and notables of the music world. No gift could have been more appropriate for the Prince, who also had an enviable reputation as a violinist, and was known as host of elaborate musicales among the Paris elite.

In describing this rare specimen, Messrs. Wm. E. Hill & Sons state 'the stick is octagonal, of Pernambuco wood of the choicest description; the colour, a magnificent reddish-brown; the head, hatchet-shaped, of the master's finest cutting, the octagonal sections as sharp and clean as when it left the maker's hands: the nut, mounted in gold, is of tortoiseshell with four small diamonds inset on either side; the pearl eyes encircled by gold rings, the screw with pearl facets between the gold rings inset with a diamond at the end, the tip is also of gold.'



The bow, known as the 'Prince Demidoff' remained in the Prince's possession until his decease, when it was learned that the Czar desired its acquisition for the illustrious performer, Henri Vieuxtemps.

About 1850 it was obtained by J.B. Vuillaume to supplement his famous collection of instruments. He then allowed his son-in-law, Delphin Alard, to use the bow, but remaining in his possession until the Duc de Camposelice insisted on it being sold to accompany the famous 'Betts' Stradivari of his collection. For many years thereafter the 'Betts' and the 'Demidoff' remained inseparable.

Messrs. Wm. E. Hill & Sons acquired the Duc's collection at his decease and subsequently the bow became a part of the celebrated R.B. Waddell collection remaining with the 'Betts' Stradivari. Again falling into the hands of Hill & Sons, the bow was obtained, through the efforts of J.C. Freeman of the Wurlitzer Company, for the distinguished collector and connoisseur, Mr. S.L. Crocker of Los Angeles, California, in whose possession it has remained since 1928. Together with three other rare specimens of Tourte, the 'Prince Demidoff' is now part of the famous 'Crocker Quartet' of Stradivaris." The Strad, June, 1959.

This most rare violin bow was later sold by Jacques Français to its present owner.



[17] 'Cello bow, the Delamare, octagonal stick, frog of ebony with gold mounts, button encrusted with diamonds. Circa 1815.

Jacques Michel Hurel Delamare (b. Paris, 1772 – d. Caen, France, 1823) was born of poor parents but had an extraordinary talent for playing the 'cello and studied under the younger Duport. By the end of the 18th century, he was acknowledged as one of the finest 'cellists in France. In 1801 he traveled to Berlin and later on to St. Petersburg



and Moscow. In all three cities his playing was well received and he had friendly relations with royalty. Returning to Paris in 1809, Delamare organized a concert in the Odeon for which he was not well acclaimed, and he thereafter performed in private circles. In 1815 he married a woman of fortune which explains the command and purchase of this bow, which bears his name engraved on the ferrule, not to mention his Stradivari 'cello. This bow was later owned by Franklin Singer, of Singer Sewing Machine fame, who also owned the Bass of Spain Stradivari 'cello.

This bow has been well looked after and is in a fine state of preservation.



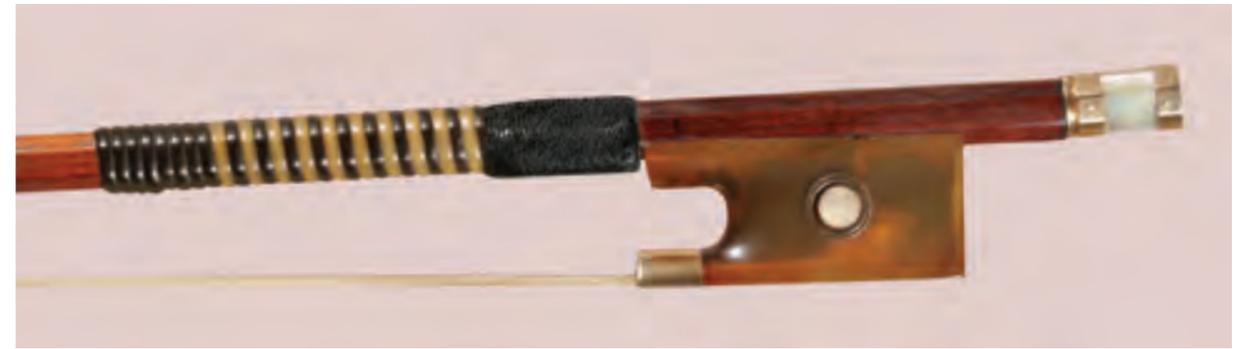
[18] Violin bow, the Engleman II, round stick, frog of tortoiseshell with gold mounts. Circa 1815.



[19] Violin bow, the Busch, octagonal stick, frog of tortoiseshell with gold mounts. Circa 1815-1820.
Literature Roda, *Bows for Musical Instruments*.



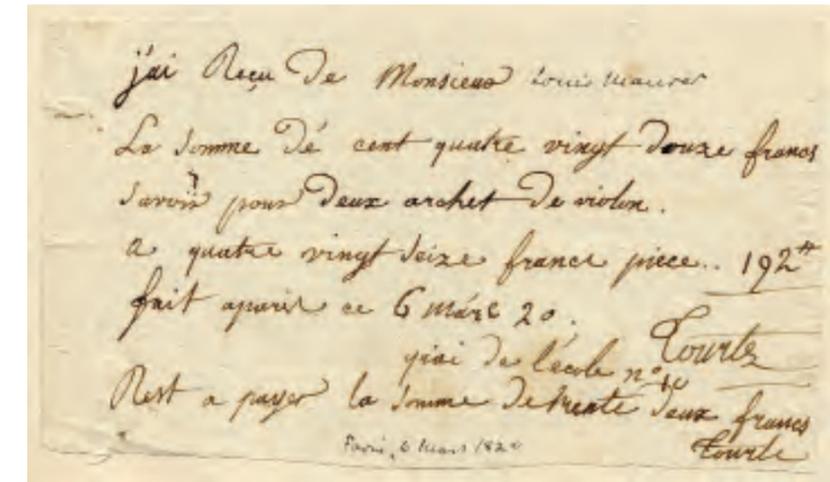
[20] Violin bow, the Engleman I, octagonal stick, frog of tortoiseshell with gold mounts. Circa 1820.





[21] Violin bow, octagonal stick, frog of tortoiseshell with gold mounts. Circa 1820.

This violin bow believed to be one of two purchased from Tourte by Louis Maurer on 6 March 1820 and the original receipt from Tourte is pictured at right. Accompanying documents, written in English and German, show that Maurer bought the bows for Wilhelm Speyer (1790-1878), a well-known violinist. Edward Speyer (1839-1934), a son of Wilhelm, was a collector of musical memorabilia of sorts and was probably the recipient of the Tourte bows upon his father's death. It seems likely that Alfred Hill acquired the bows from Edward Speyer before 1890, when Arthur Hill's diary began. This remarkable bow was copied by Samuel Allen and the model of its head is seen frequently on bows from the Hill workshop.



[22] 'Cello bow, octagonal stick, frog of tortoiseshell with gold mounts. Circa 1820.

In the sale of Abel Bonjour's collection at the Drouot in Paris in 1887 there was a tortoiseshell and gold mounted François Tourte 'cello bow, Lot 11, which was purchased by Hippolyte Chretien Silvestre for 1,100 francs. (At the same sale the silver and ebony Delsart Tourte 'cello bow fetched 380 francs.) As Silvestre was often Alfred Hill's agent in Paris it is likely that he purchased it for him. The bow had previously been presented at an exhibition in London in 1885, largely arranged by Arthur Hill. The great bow seen above, which was the property of the eminent 'cellist Martin Lovett, of the Amadeus Quartet, before its acquisition by its present owner, is almost certainly the one with this history.





[23] Violin bow, round stick, Circa 1820.

Shortly after the end of the second World War, an American gentleman entered and won an international chess tournament in England. Because of restraints at the time on the British currency, he was unable to depart with the prize money. By chance, a director from the Hill & Sons firm also participated in the competition and upon discovering that the winner's son played the violin, proposed making an exchange of merchandise for the awarded sum. An extremely fine Tourte violin bow, seen above, was selected from the Hill collection and the deal was struck. However, because of the monetary value of the bow, the chess champion elected to not give his son the bow but instead placed it in a safety deposit box where it reposed for many years. Until very recently the bow has remained almost unplayed.



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[24] Violin bow, the Ysaÿe, Stern, octagonal stick, frog of tortoiseshell with gold mounts. Circa 1820. Literature: Vatelot, *Les Archets Français* and Roda, *Bows for Musical Instruments*.

This very fine bow was formerly the property of the great Eugène Ysaÿe and later of the late, great concert violinist Isaac Stern, who used it along with a few other bows in his collection. The boldness of the head suggests it may be one of the last bows Tourte made with tortoiseshell and gold mounts.





[25] Cello bow, swan head, round stick. Circa 1820.



[26] Violin bow, octagonal stick, branded TOURTE. Circa 1820.



[27] Viola bow, round stick. Circa 1820-1825.





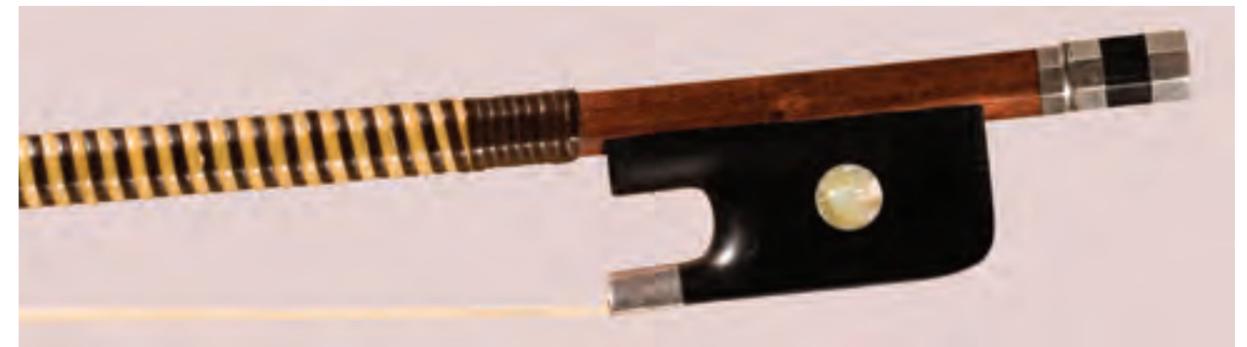
[28] Violin bow, round stick. Circa 1820-1825.



[29] Violin bow, octagonal stick. Circa 1825.



[30] Violin bow, the Balakovic, Rosand, round stick. Circa 1825.



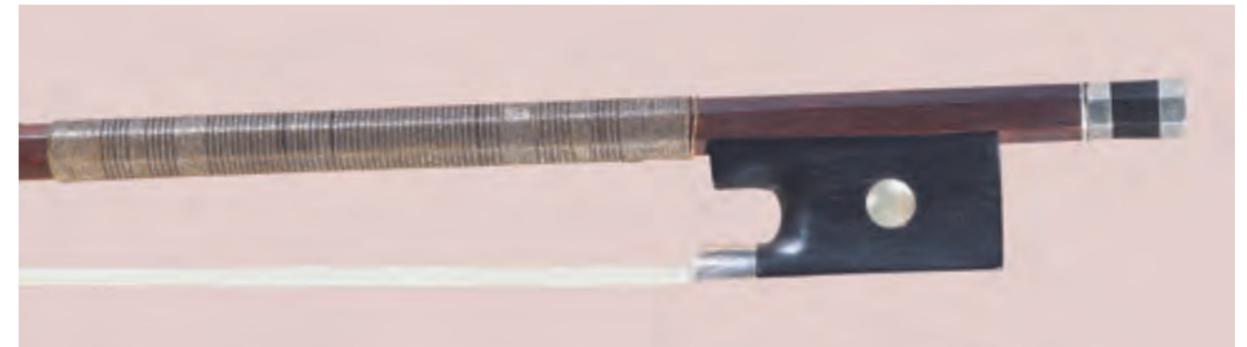
[31] 'Cello bow, "violin bow head", octagonal stick. Circa 1825. Literature: Millant-Raffin, *L'Archet*.



[32] Viola bow, octagonal stick. Circa 1825-1830. Literature: Millant-Raffin, *L'Archet*.



[33] Violin bow, octagonal stick. Circa 1825-1830. Literature: Millant-Raffin, *L'Archet*.



[34] Violin bow, the Comte Doria, octagonal stick. Circa 1825-1830.



[35] Cello bow, octagonal stick. Circa 1830. Literature: Millant-Raffin, *L'Archet*.

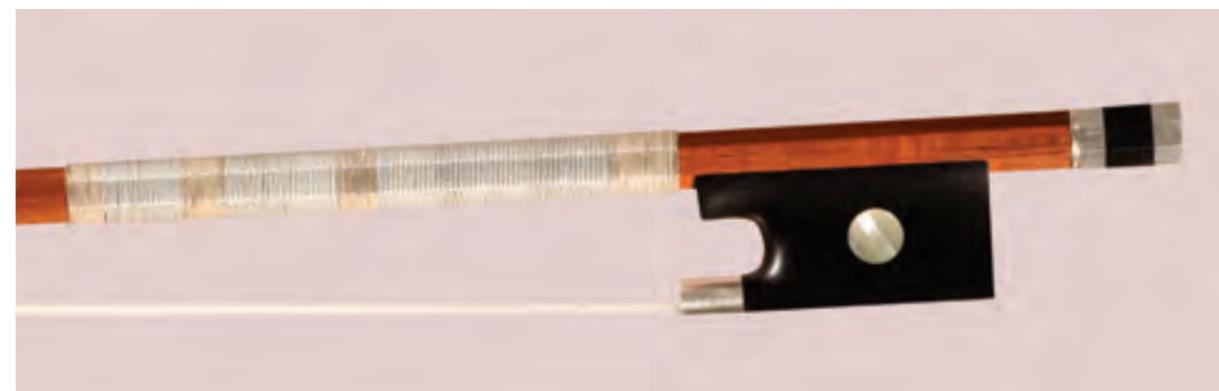


The Contemporary Copies

The following bows were made from 1998 through 2008. They are either strict copies or interpretations of the Tourte violin bow number 33



[36] Jean-Marc Panhaleux, Lille, France.



[37] Jean-Pascal Nehr, Marseille, France.



[38] Tim Baker, London, England.



[39] Martin Devillers, Engins, France.



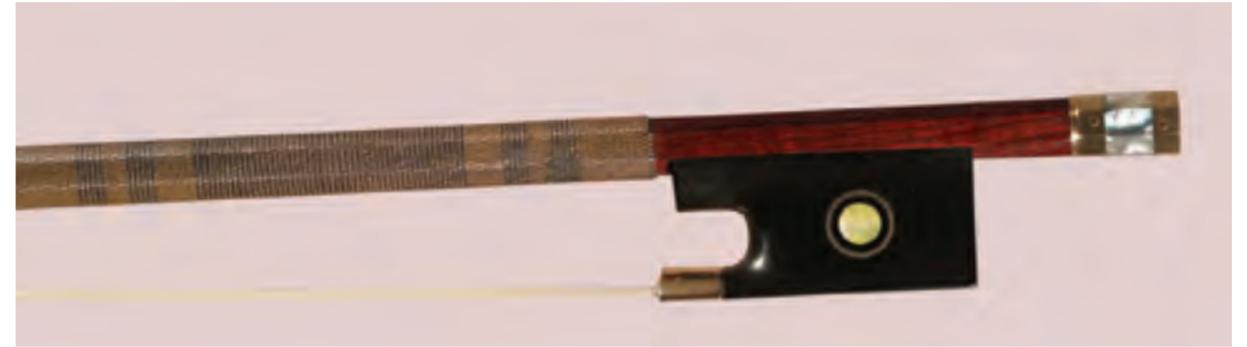
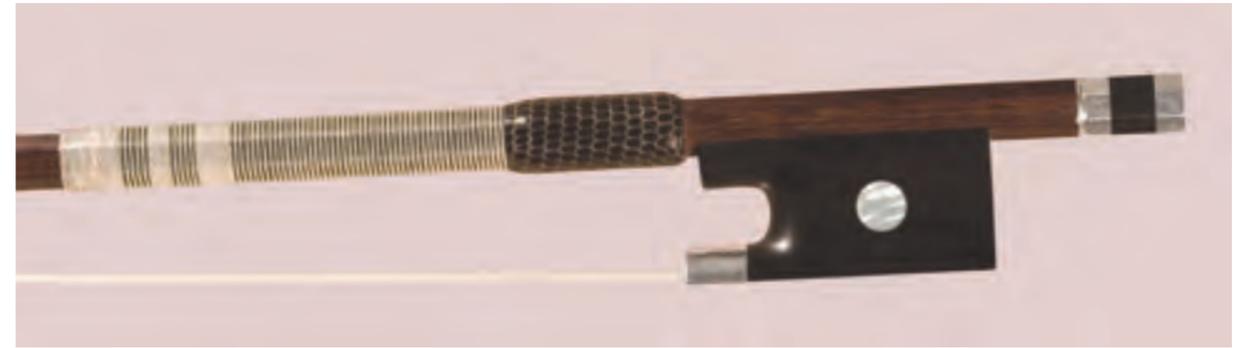
[40] Pierre Guillaume, Brussels, Belgium.



[41] Jean Grunberger, Berenx, France.



[42] Klaus Grünke, Langensandelbach, Germany.





[43] Derek Wilson, London, England.



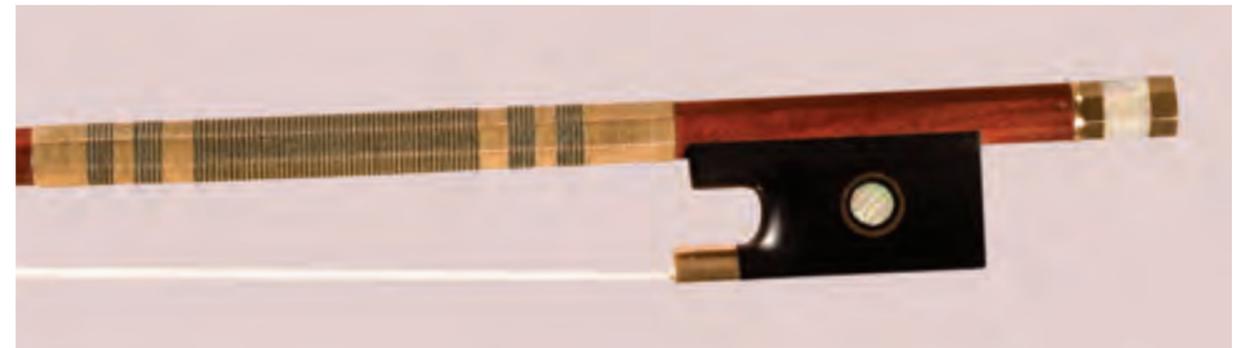
[44] Christophe Landon, New York, New York, U.S.A.



[45] Peter Oxley, Oxford, England.



[46] Tino Lucke, Berlin, Germany.





[47] Gregor Walbrodt, Berlin, Germany.



[48] Edwin Clément, Paris, France.



[49] Paul Siefried, Port Townsend, Washington, U.S.A.



[50] Isaac Salchow, New York, New York, U.S.A.

